

# 120 Years of Advocacy

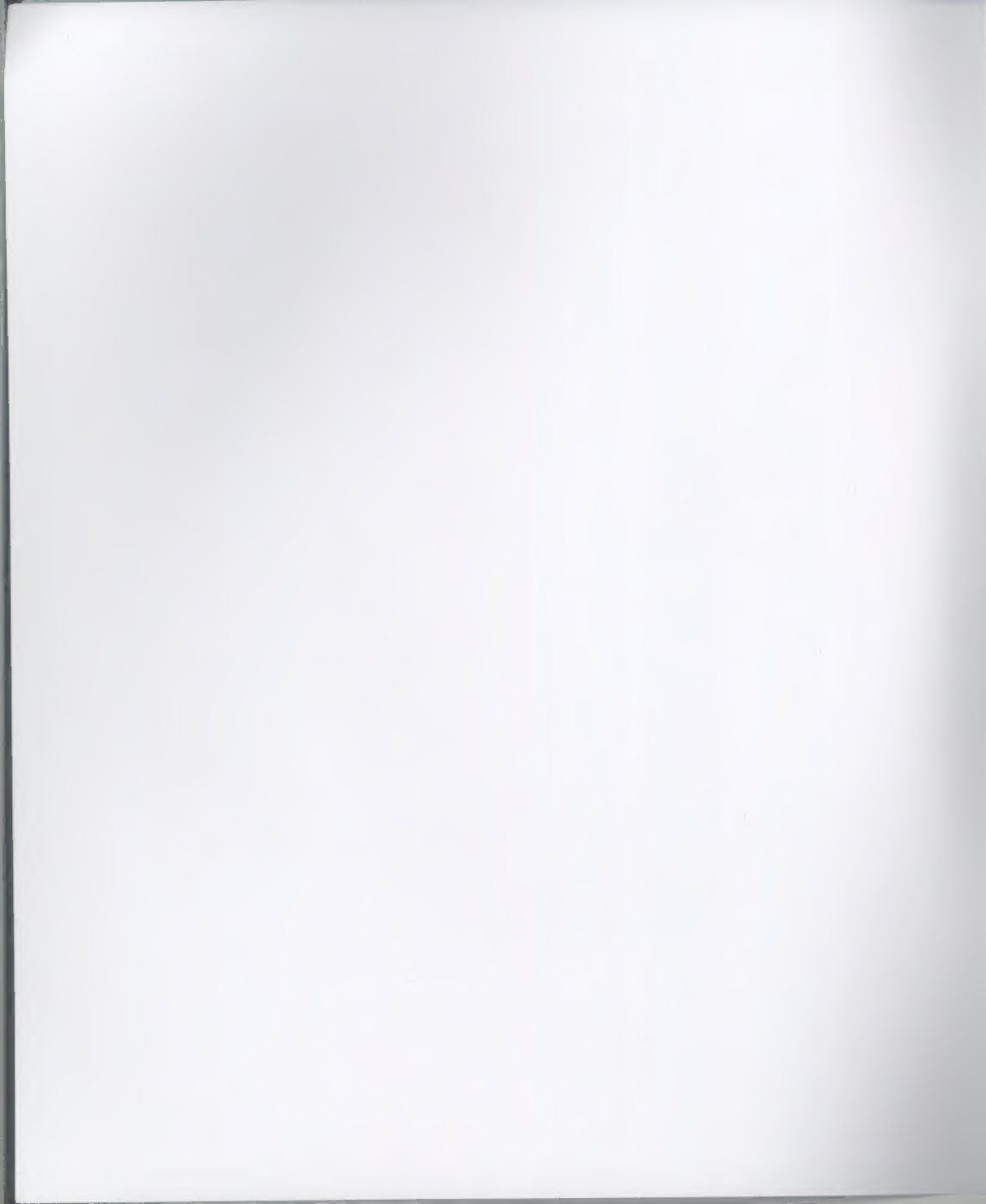
An art exhibit for the 2023 convention of  
California Nurses Association/  
National Nurses Organizing Committee



California  
Nurses  
Association



National Nurses  
Organizing  
Committee



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#nursepower120

# 150 Years of Advocacy

A celebration of the 150th anniversary of the  
National Association of Public Health  
Nurses and the American Public Health  
Nurses Association

150 Years of Advocacy  
1840-2010

# Introduction

Art has been a critical part of our gatherings for the past few years. As we come together this year to celebrate our union's 120-year legacy of advocacy, I want you all to know that the art we witness together is not only meant to inspire us in our work. It's also meant to reflect our own creativity, as union nurses.

We may not think of ourselves as artists, but every single day, union nurses are creating new possibilities, just by centering care as our driving force. In a culture that centers profit, it takes incredible imagination and determination to see a different way forward. We nurses not only clearly envision a healthier, people-centered society, we stand up and fight for it — in our workplaces, our communities, our states, and even across national and international borders.

When we look back at all the advocacy work our union has done for 120 years, we can see a powerful image taking shape. Our wins and big moves, from building a union run by direct-care RNs, to winning safe nurse-to-patient staffing ratios in California (and pushing federal ratios legislation forward), to the historic strikes NNOC nurses have recently held in Texas and Kansas, to growing National Nurses United and Global Nurses United — these are all bold brush strokes toward an entire culture based on care.

The theme of this year's exhibit is "120 years of advocacy." I hope you see yourselves and the nurses who came before us reflected in these incredible pieces by artists from around the country. Again, it's work that echoes the work we're doing every day to transform society. When union nurses stand together in solidarity, and when we dream together about possibility, everything beautiful we imagine for our patients, for our families, and for each other is truly possible.

In solidarity,

Bonnie Castillo, RN, Executive Director

California Nurses Association/National Nurses Organizing Committee

National Nurses United

# INTRODUCTION

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is divided into two main sections: a theoretical section and a practical section. The theoretical section discusses the various factors that influence growth and development, including genetics, nutrition, and environment. The practical section describes the methods used to collect and analyze data on growth and development. The results of the study are presented in the following sections.

The first section of the study is a review of the literature on growth and development. This section discusses the various factors that influence growth and development, including genetics, nutrition, and environment. The second section of the study is a description of the methods used to collect and analyze data on growth and development. The third section of the study is a presentation of the results of the study. The fourth section of the study is a discussion of the implications of the results of the study.

The results of the study show that there are significant differences in growth and development between different groups of people. These differences are influenced by a variety of factors, including genetics, nutrition, and environment. The study also shows that there are significant differences in growth and development between different ages and sexes. These differences are also influenced by a variety of factors, including genetics, nutrition, and environment.

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# Jurists

**Bonnie Castillo**, RN and executive director of National Nurses United, California Nurses Association/ National Nurses Organizing Committee, grew up in in Sacramento, Calif. in an atmosphere that celebrated the power of the people through artistic endeavors. The granddaughter of Mexican immigrants, she and her mother volunteered at Galería Posada, a hub for Chicano culture, political activism, and art. Castillo's family friends included the Royal Chicano Air Force (RCAF), an art collective dedicated to the goals of the Chicano civil rights movement and the United Farm Workers. Castillo says when we use our creative energy to imagine a different world, then we can transform society. She notes art is a critical expression of that transformative power and has the power to build solidarity and define a movement.

**Dana King** is a classical figurative sculptor who creates public monuments of Black Bodies in Bronze. She studies the strength and resilience of African descendants and creates pieces made of clay with her hands that are then cast in bronze.

King's work explores a subversive concept in a traditional form. She rescues everyday Black American heroines/heroes from unjust obscurity and then ennobles their tenacity and courage through figurative sculpture, recontextualizing a medium often used to elevate Eurocentric and white supremacist statuary.

Across countless generations, African elders and their descendants have communicated culture, history, and wisdom through storytelling. Dana King continues that tradition in bronze, resurrecting love and truth from America's buried past. Intense research shapes such memories empowering King to create art that invites people to understand themselves and their lives in a connected and compelling way.

View her work at [danakingart.com](http://danakingart.com).

**Choppy Oshiro** is a graphic designer and visual artist born in Hawaii and based in San Francisco. Extensive experience in graphic design and print production management enables her to specialize in arts-based projects, advertising, and publishing. With a passion for creating art around community and social justice issues, she has served on the board of directors for Kearny Street Workshop and currently provides graphic art and photojournalism services for California Nurses Association and National Nurses United, both based in Oakland.

Her work is created with cut-paper techniques derived from katagami, the stencils used in printing Japanese textiles. She also works with digital art and watercolor.

**Amir Khadar** (*they/them*) is a Sierra Leonean American visual artist, designer, and educator originally from Minneapolis, and currently based in Philadelphia. Their artwork is intentionally positioned in social movement spaces, where it is central in creating visual language for liberatory initiatives and agendas around racial, gender, and climate justice. Khadar's illustrations and movement artwork are grounded through art's ability to imagine alternate worlds and make liberation tangible. They have collaborated extensively with Black Alliance for Just Immigration, Parenting for Liberation, Wakanda Dream Lab, Forward Together, and the Astraea Lesbian Foundation for Justice on projects that fulfill this vision.

"World Weavers" was made to celebrate the power of movement builders and community leaders who have been leading people into new worlds for generations.

*World Weavers*, 2021,  
digital painting, 12"x16"



[www.AmirKhadar.com](http://www.AmirKhadar.com) • @Amir.Khadar (Instagram)



# April Werle

(she/her) is a Filipino American painter who received her B.F.A. from the University of Montana and currently lives and works in Missoula, Montana.

As a recipient of the Montana Arts Council ARPA Grant, Werle featured her first major solo exhibition in 2022 at the Holter Museum of Art, Mga Hunghong Sa Diwata (Whispers of Spirits).

Werle's paintings have been exhibited frequently in the American Northwest, including the Holter Museum of Art and Missoula Art Museum. Her paintings have sold to private collectors nationwide. Her work has also been printed by Filipino American clothing brand, Kuyate.

In addition to her studio practice, Werle has also established, designed, and implemented several racial equity art programs such as the BIPOC Arts Advisory Council, COHESION Art Collective, and the MCPS BIPOC Student Mural Program in her local community.

She currently cochairs the COHESION Art Collective Advisory Committee and serves on the Pinaysphere Creative Committee based in Los Angeles.



*Pagmatay with Tuba*, 2022, acrylic and stain on wood panel, 36"x48"

"Pagmatay with Tuba" is a painting based on Filipino folklore. This piece is inspired by the journey a person takes after passing away. In old Bisaya beliefs, when it was time for a person to pass, the god of the afterworld would send a messenger to drown them in water or in their sleep. It was meant as a peaceful way for a person's spirit to move on. It was important to me to represent this with a gentle embrace, as if one hand is guiding the other.

I am the first-born child of an immigrant. My mother immigrated to Montana in the 1990s after having an arranged marriage with my father. As their mixed-race child, I reflect on my upbringing by visualizing memories and shared family stories through the subtle and effective body language of hands. I am interested in capturing the seemingly mundane moments of how culture persists and is practiced through generations in the diaspora.

**Barbara Mumby** (*she/her*) was born and raised in California's rural Central Valley, where her family's Native American heritage and work as migrant farmers greatly influenced her passion for social justice and the arts. As a multi-disciplinary artist, she works in oils, textiles, ceramics, metal, and wood. Her work can be found in private collections, on location at UC Berkeley, and in public buildings in Merced County.

As a curator, her most recent projects include the inaugural 2022 exhibition for the Center for Native Arts and Cultures in Portland, Oregon, and San Francisco's first citywide American Indian initiative in 2019, entitled "The Continuous Thread: Celebrating Our Interwoven Histories, Identities and Contributions."

Mumby is also a consultant working with non-profits and artists, where she draws from her 15 years of experience working in the philanthropic sector supporting social services, education, and the arts and three decades developing a broad range of programming.

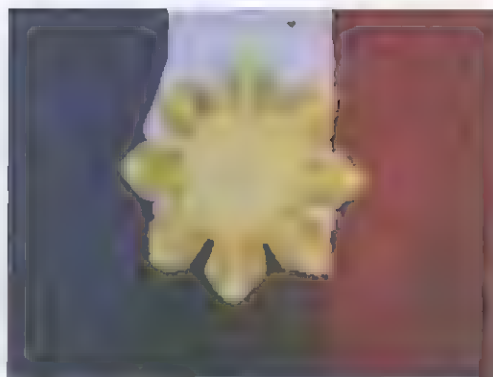


*Standing Rock*, 2018, oil on canvas, 60" x 48"

"Standing Rock" captures the artist's experience during the Dakota Access Pipeline (#NODAPL) standoff in South Dakota. Growing concerns over the threat the pipeline would have on the region's water supply as well as its destruction of sacred grounds led to a 10-month "spiritual resistance," by tribal members and thousands of supporters throughout the world. Known as "Water Protectors," their efforts to stop further construction of the pipeline were met with pepper spray, bean-bag shotguns, concussion grenades and Long Range Acoustic Devices (LRAD). The most notable moment of conflict was on the evening of Nov. 20, 2016, on the Backwater Bridge. While water protectors were shot with rubber bullets and water cannons in freezing temperatures, they remained unified in peaceful prayer, song, and dance. Thousands of people from around the world came together in collective solidarity to fight for social justice and raise awareness of the connections between capitalist extractive processes, their negative impact on health outcomes, and the direct correlation to the abuse of Indigenous women. It was the healers, matriarchs, and nurses that led this movement to advocate for and heal our broken bodies, fractured spirits, land, and communities.

# Cat Chiu Phillips

*(she/her)* creates installation work in public spaces using traditional handicraft methods including crochet, weaving, and embroidery. She often uses discarded materials such as plastic and electronic waste to create large-scale installations and public art projects. Growing up in Manila, she experienced and witnessed overwhelming amounts of pollution, poverty, overpopulation, and natural disasters but was also inspired by resilience through tragedy. Phillips has received numerous national public art commissions, the California Arts Council's Established Artist Fellowship and National Endowment for the Arts and is in the permanent collection of the City of San Diego and City of Redmond. She received her M.F.A. from San Francisco Art Institute and an M.S. in Special Education. She is a Filipino Chinese American, public artist, and mother, and has been an educator in the public schools for over 20 years.



*Nars Ka?*,  
(details of work  
in progress),  
2023, mixed  
media, 60' x80"



The Filipino nurse in America is an immigrant nurse narrative not often noted in American history. According to Catherine Ceniza Choy, Associate Dean of Diversity, Equity, Inclusion, Belonging and Justice at UC Berkeley, "After the U.S. colonized the Philippines in the late 19th century, the country has relied on Filipino health care workers to mend the staffing gaps in America's health care system, especially in times of medical crisis. The United States' colonial past with the Philippines, including establishing an American nursing program, unintentionally prepared Filipinos to fill nursing shortages post WWII. Since 1960, over 150,000 Filipino nurses have migrated to the U.S. In 2019, one out of 20 registered nurses in the U.S. was trained in the Philippines." "Nars Ka?" is a project to honor the unsung heroes and draws attention to the migration story that most do not know about. The stereotype of Filipinos being nurses imposes a one-dimensional view of an entire immigrant community but also exposes the prolonged exploitation of female immigrants. Additionally there had been ongoing cases of racial bias and discrimination among Filipino healthcare workers. The project "Nars Ka?" continues this dialogue and the advocacy for Filipinos in the medical field.



**Cat Liao** *(she/her)* is a digital artist and painter rooted in Los Angeles. Guided by the tapestry of life's experiences, I find profound inspiration in the interconnectedness that unites us all—this is why I gravitate towards creating one-line drawings. The natural world, the enigmatic human form, and the moments that shape our existence ignite the spark of my creativity.

Drawing from my experiences as a child of immigrants, I weave these experiences into my art, seeking to forge a connection with each viewer, keeping empathy and interconnectedness at the forefront.

My aim is to reveal the shared emotions, narratives, and universal truths that bind us together. With each stroke, I strive to unravel the beauty and complexity of our collective human experience.

The spotlight falls upon two central figures at the top of the line drawing, the artist's esteemed grandparents, who embarked on a courageous journey to the United States as immigrants in an unfamiliar land. The artwork portrays their unwavering determination as they navigated the challenges of an unknown language, met people from all walks of life, crafted their new existence, and laid the groundwork for a flourishing life.

Despite perceived differences, our shared humanity unites us through fundamental needs and desires, transcending the boundaries that often divide. The artist, fortunate in her privileged life, reflects upon the varying forms of privilege within society. This recognition sparks a call to action, urging each of us to consider how we employ our advantages.

These choices hold the power to either forge connections or create dissonance within the world that surrounds us. At the core of this artwork lies a belief in the strength of unity. By fostering togetherness and weakening the bonds of division, our collective resilience flourishes, fortifying the very essence of our shared humanity.

TOGETHER IS THE ONLY WAY



*Together is the only way, 2023,  
digital drawing 13"x19"*

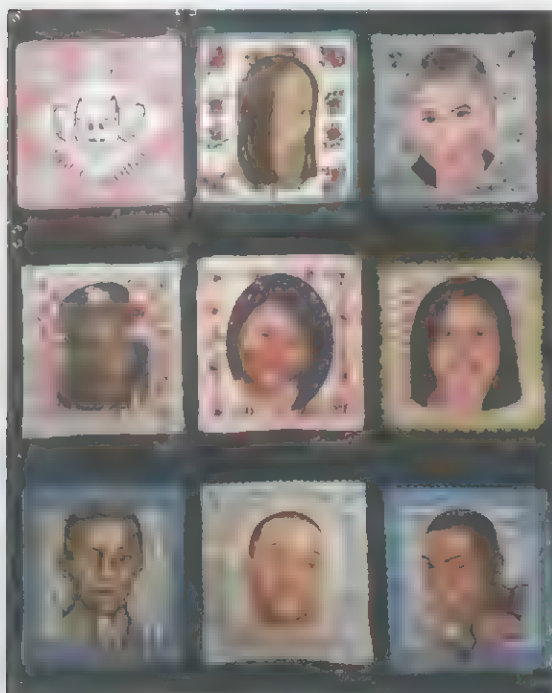


# Christine Ilewski

(she/her) is an artist, educator, founder, and executive director of Faces Not Forgotten (FNF). I founded FNF after suffering personal losses to gun violence. FNF is a social justice visual art project reflecting the number of U.S. children, eight per day, disproportionately Black, who are killed by gun violence. We convert this horrific statistic into individual humanity with hand-painted portraits dignifying each child, donated to survivor families providing comfort. We then exhibit with educational programs the FNF State Quilts created from the portrait images to shift perception of the causes of gun violence and ignite change.

FNF was formed to serve the dual mission of giving comfort to families who have lost a child to gun violence and raising awareness of this horrific loss to our society. FNF collaborates with national artists and art students to complete the original portraits which are donated to victims' families. FNF quilt exhibits then bring the victims' families, artists, and the community together in a healing event memorializing these lost children and raising awareness of the issues of gun violence.

FNF artists complete original portraits, which are donated to the victims' families. The FNF Quilts are a fine art collage of images of the original portraits and images of symbolic hankie images on canvas and hand-tied with black ribbons.



To date, we have completed 30 FNF Quilts including over 250 portraits nationally (70 in the St. Louis area) of children aged 20 and under who have died as the result of gun violence. This is our demographic.

We maintain a website where information on how to join the project as an artist or to receive a portrait can be found. We have a board and advisory board members who represent the victims' families throughout the country and assistant curators.

*Faces Not Forgotten St. Louis  
Quilt #2; 2016; mixed media,  
acrylic, canvas, ribbons; 4'x5'*

[www.facesnotforgotten.org](http://www.facesnotforgotten.org)

Donations: [christine.ilewski@gmail.com](mailto:christine.ilewski@gmail.com)

# Connie Cagampang Heller (she/her)

is a biracial Filipina American textile artist whose work explores race in America — capturing both what is beautiful and inspiring about people and disturbing about the continually evolving system of exploitation, extraction and marginalization. When she is not making visual art, she enjoys co-creating strategic interventions and social change learning spaces with visionary movement leaders.

Her art has been shown at Creative Resilience, the Northern California Museum of Art, the National Academy of Medicine and the East Bay Community Foundation, and is in the permanent collections of The Charles Houston Hamilton Institute at Harvard Law School, the California Historical Society and Tufts University's Tisch College for Civic Life. Her art is featured in the World Trust film, "Cracking the Codes: The System of Racial Inequity" and on the cover of the late Dr. Lani Guinier's book, "The Tyranny of Meritocracy."

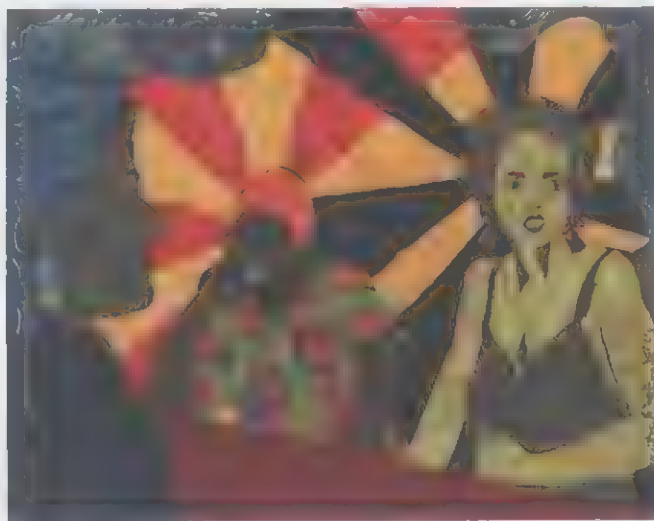
Organizing and advocacy is every woman's third shift: We work, we care, we advocate. We are nurses; we are mothers, sisters, daughters, friends; we are union leaders and community organizers.

Like women who have come before us, we continually work to deepen our understanding of the systemic roots of our challenges. We share knowledge and insights. We strategize. Envisioning a society to which everyone belongs, we fight to govern and be governed with humanity and concern. We demand that our communities' basic human needs for love and care are met with respect and dignity.

In this fabric collage, a group of powerful women gather. Outside, a tumultuous storm bears down. Temperatures are rising, water is rising, white supremacy and misogyny are rising. Bearing down, stirring

up violence, and posturing that almost makes us yearn for the dog whistles of the seventies, eighties, nineties, and aughts. Almost, but not quite.

Pensive, Determined, and Brilliance pause before gathering to design a powerful storm of their own. About to reveal their super powers, Collective Woman takes their seat at the table to radiate an alternative vision for the world, anchored in a powerful love of community.



*Pensive Amidst a Growing Storm*, 2018,  
cotton fabric and thread on wool,  
36" x 24"

## COZCON *(they/them)*

is a California-bred artist creating work that aims to further broaden the visual lexicons of marginalized communities in the United States through the use of illustrative pop iconography positioned to engage with all facets of contemporary visual culture.

Illustration and pop culture are a communicative Gemini pair and, with them, my work aims to speak in a democratic language that examines matters of the human condition. In this piece, I wanted to highlight the intimacy shared between a nurse and a patient. The hands of a nurse read people like braille, each touch one of knowing. The patient places their trust in the hands of the nurse with great vulnerability. Twin brace-

lets work as shorthand for the ties that bind them, while decorative manicures and jewelry place us in the now, peeling away the sterile film placed over the persona of The Nurse, which often strips many nurses of their individualistic humanity. Nurses are not a fixture of corporate health care, they are everyday people doing extraordinary things.



*Solidarity in Bloom*, 2023, digital illustration, 11"x14"

# Cristy Road Carrera

*(she/her)* is a first-generation Cuban American artist, writer, and musician. Rooted in punk, queer, and feminist communities, Road has spent over 20 years illustrating her story and publishing it. With ink, markers, paint and words, her books, zines, and punk rock narratives are for healing the marginalized body through awkward truth. She published Green'zine from 1997-2004, and since has released three graphic novels tackling mental health, sexuality, cultural identity, and punk; as well as countless illustrations for music, publishing, and social movements. Her most recent projects are the Next World Tarot, a tarot deck about revolution, and her band — Choked Up. She's currently writing songs and dystopian romance in Brooklyn, N.Y.



*Revolution*, 2017, ink, marker, acrylic paint, 18"x22"

"Revolution" is the transformative moment that urges us to name our oppressor. Traditionally represented as The Tower, "Revolution" is card #13 in The Next World Tarot, my homage to radical love and human resilience. Featuring body outlaws, endangered cultures, and anti-colonial belief systems, the Fool's Journey in the Next World focuses on smashing systemic oppression, owning their truths, being accountable to the people and places that support them, and taking back a connection to their body that may have been lost through trauma or societal brainwashing.

"Revolution" is about surviving on the ashes of a chaotic revelation. As we've found heart, soul, and belonging in the rubble of trauma, we build a home on a fractured surface that we hope won't kill us. In the name of ownership, or in the name of self-destruction — we hold on.

Humanity and nature have long suffered for the occupation of a fossil fuel economy. Whether we compromise our beliefs to survive in a capitalist system or lose our power because we are under siege by that same system — we choose to stay in our home. During revolution, we hold onto our definitions of home while we destroy the foundation that no longer supports us. While we can't overthrow entire systems in one sitting, we can still rebuild our own lives.

From the Dakota Access Pipeline at Standing Rock, to the longstanding war for oil in the Middle East, "Revolution" is an urgent call for truth. In these instances and any that build the framework for our daily trauma response, no human should sacrifice their life in the name of others' profit, and no human should sacrifice their truth in the name of societal, social, or familial values.

"Revolution" is the manifestation of your truth — yet the destruction of a foundation. "Revolution" is the loss of a comforting vice, but the birth of a healed soul. "Revolution" is a redistribution of power that finally serves you and the world around you.



**Ester Hernandez** (*she/her*) was born in California's San Joaquin Valley to a Mexican/Yaqui farm worker family. The UC Berkeley graduate is an internationally acclaimed San Francisco-based visual artist. She is best known for her depiction of Latina/Native women through her pastels, prints, and installations. Her work reflects social, political, ecological and spiritual themes.

Hernandez has had numerous national and international solo and group shows. Among others, her work is included in the permanent collections of the National Museum of American Art–Smithsonian; Library of Congress; Legion of Honor, San Francisco; National Museum of Mexican Art, Chicago; Museo Casa Estudio Diego Rivera y Frida Kahlo, Mexico City; Museum of Contemporary Native Art, Institute of American Indian Arts, Santa Fe, N.M.; Victoria and Albert Museum, London. Her artistic and personal archives are housed at Stanford University.

In 1981 I created a screen print entitled “Sun Mad” after finding out about the contamination of the water table in my hometown, a grape-growing, farm-working community in the San Joaquin Valley of California. “Sun Raid II” was created in 2021 to update the face of the current farmworker community—most of whom are indigenous people from Oaxaca, Mexico.

Although I created the original artwork concept over 40 years ago, contamination of our water from the overuse of pesticides continues to be pervasive. In my “Sun Mad/Raid”

series, I have focused on showing the connection between farmworkers, consumers, and the environment.

“Sun Mad” and “Sun Raid” have been exhibited around the world and I hope to have helped spark a dialogue about this deadly and pervasive disregard for the impact it has on all our people.

My goal has always been to reach new audiences about the importance of caring for each other and to advocate for a more holistic, healthy, and just world—one that realizes that we are all connected and part of the earth, air, and water and are made of the same materials as the sun, moon, and stars.



*Sun Raid II*, 2021, screen print,  
22 1/2" x 25 5/8"

# Fernando Martí (he/him)

is a writer, printmaker, community architect, and housing activist. Originally from Ecuador, he has been deeply involved in San Francisco's struggles for affordable housing, ecological justice and the reclamation of the commons since the mid-90s. His work reflects his formal training in urbanism, his roots in rural Ecuador, and his current residence in the heart of Empire. His poetry, prints, and constructions inhabit the space between ancestral traditions of place and utopian liberatory practices. His artwork can be seen regularly on [justseeds.org](https://justseeds.org).

Traditional herbal abortion was one of the ways women protected their autonomy and choice. The plantitas shown are Artemisia, also known as mugwort or wormwood, which, besides promoting dreams, was one of many herbs used by traditional healers, midwives, and parteras, to prevent or terminate pregnancy. Abortifacient herbs native to the Americas include black cohosh root and pennyroyal. Cotton root, native to the Americas and to Africa, was used by Black plantation herbalists to exercise control over their bodies under slavery. Nurses are once again faced with attacks on their patients' bodily autonomy, whether their patients are women or trans or gender-nonconforming people, and the criminalization of their own commitment to their patients' health care.



*Bodily Autonomy*, 2023,  
digital drawing, 12"x18"

# Hector González de Cunco *(he/him)*, a

documentary photographer from Chile, has an extensive portfolio representing the last 60 years of his work in Chile, Europe, and the United States. Born in Cunco (1949), he began doing photography at the age of 12 as an assistant to a priest, taking photos of weddings, baptisms, and communions. In 1968, he moved to the capitol, Santiago, and attended the Catholic University of Chile. While studying mathematics and communication, he began working as a photographer for the national press. In the early and mid-'70s he traveled extensively through Chile and created several series of photographs of the Indigenous people. Some of these photographs became his first iconic works. In 1980, because of the military dictatorship in Chile, he lived in France and Spain for the next 28 years, working commercially and as a documentarian. When he was able to return to Chile, he focused on the enduring landscapes, the disappearing and also vibrant traditional lifestyles, the social and political "explosion" (2019) and other themes.

Today he divides his time between Santiago, Chile, and Berkeley, Calif. His work has been published in the New York Times (U.S.A.), El País (Spain), Libération (France), and book publishers in Europe and South America. His work is in private and public collections, including the Unesco, The Regional Museum of Temuco (Chile), Stanford University, and the National Archive of Photography, National Library, Santiago Chile.



*Amalia and her great grandmother Maria, 2010, digital photography (fine art print), 24"x 20"*

When I was just starting to do photography, as an assistant to a photographer priest, I was 12 years old and my only motivation was the money I would receive for each photo sold. Now, when I have completed 61 years in the profession, I am convinced that photography

is a language closer to poetry than to painting. That being said, I have in mind the haiku, a metrical form developed in Japan, with only three verses. I try that my photos gather two characteristics: one, that they be eloquent and say things, and two, that they are simple but (hopefully) have enough force to capture the attention of the viewer.

Cuando recién comenzaba a hacer fotografía, como asistente de un cura fotógrafo, yo tenía 12 años de edad y mi única motivación era el dinero que recibiría por cada foto vendida. Ahora, cuando ya cumplí 61 años en el oficio, estoy convencido que la Fotografía es un lenguaje más cercano a la poesía que a la pintura. Al decir eso, tengo en mente el haiku, forma desarrollado en Japón, con solo tres versos. Intento que mis fotos reúnan dos características: uno, que sean elocuentes y digan cosas, y dos, que sean simples pero (ojalá) tengan la fuerza suficiente para atrapar la atención del espectador.

# Innosanto Nagara

(he/him) is a graphic artist, children's book author, and illustrator. Originally from Jakarta, Indonesia, he moved to the United States to study zoology but quickly found himself immersed in the world of art and activism. He is best known as the founding member of Design Action Collective and author of the bestselling children's book "A is for Activist" (among others). His latest, "Oh, the Things We're For!," shares a vision for the future we are fighting for, including that inspired by the nurses union!



*Advocacy, 2023, giclée, 16 1/2" x 25 1/2"*

As Sarah DiGregorio notes in "Taking Care," nurses have always been those "at the vital intersection of health care and community who are actively changing the world, often invisibly." The theme of this piece is advocacy, which is fitting because nurses have always been advocates. Nursing is a profession born in the home, formalized in war, and always on the frontlines every day. Crisis or no crisis, locally and globally, nurses are there advocating for patients, community needs, national and international policies, and for themselves. No single image can delineate all the ways that nurses have played an advocacy role in shaping history. So, with this piece, I hope to capture the heart of nurse advocacy — from the bedside to the halls of power — that serves us all.



**Irene Wibawa** (*she/her*) is a multidisciplinary artist in visual and performance art. She incorporates found objects into her art, delights in uncommon uses of everyday items, and honors her family and community by telling their stories. She is ethnic Chinese, born in Indonesia and has lived in the United States since 1983. She lives and works in the San Francisco Bay Area on unceded territory of the Chochenyo Ohlone people. She is enthusiastic about plants, insects, her cat Pebbles, and is a work in progress.

"Finding Rest and Joy" is an ode to my local roller-skating community, Rich City Rollers, in Richmond. It is one of many groups that formed organically and hosts free or affordable roller-skating events. They foster community, promote healthy habits, and bring joy to people of all ages, backgrounds, and levels. I confess that I did not have time to finish this artwork in the end, maybe because I stitched it on a pillowcase which reminded me that I needed more naps, which I took, so I stitched those words. I found rest, and I'm fine with that.

Rich City Rollers meets on Sunday afternoons at a concrete slab at Miller Knox Regional Shoreline Park in Point Richmond. This is just one of many groups organically formed in the last few years, exacerbated by conditions of the global pandemic that made outdoor gatherings more favorable. Many groups meet in parks, at concrete slabs, at basketball courts, sometimes at tennis courts, and almost any outdoor space and indoor spaces when possible.

The outdoor sessions tend to be free of charge. In the case of Rich City Rollers, with support from Urban Tilth, they are able to offer rental roller skates free of charge to community members of all ages during their sessions. These gatherings bring Black, Indigenous, Brown, Asian, and white folks of all backgrounds and levels together, on skates, joyful, dancing to music by local DJs or someone's playlist on their phones. Everyone of all ages is welcome. People dancing and skating solo, in unison, in pairs, weaving through, spinning on their own or in a group of fellow spinners taking turns, or just gliding by. Some are practicing moves in place, while some can also be seen struggling staying upright, or kids holding on to their parents as they try to avoid falling. And when anyone falls, someone will always ask, "Are you alright?" The skating community is a group of people who are diverse, inclusive, welcoming, joyous, supportive, happy to share their knowledge, and they show up for each other and their community. This can only happen because volunteers, organizers, and community groups come together determined to make their skating community a joyful space.



*Finding Rest and Joy*; 2016; mixed media, pillow, pillowcase, textile; 27"x20"x4"

**Jemal Diamond** (*he/him*) is a Bay Area-based artist, native Californian, and graduate of the School of the Art Institute of Chicago. He is an exhibiting artist at KALEID Gallery, member artist with Works/San José, and creates from his studio at Visual Philosophy studios in San Jose, California. His work has been seen at The Museum of Northern California, ArtSpan, ArtWork SF, Pacific Art League, Arts Benicia, Las Laguna Gallery, Rock! Paper! Scissors! Gallery, among others. He has been commissioned by The Lucile Packard Children's Hospital at Stanford, the City of San Jose, and the City of Sunnyvale, and was featured in issue 11.3 of Content Magazine.

My drawing style comes from the grand tradition of doodling. The smooth, gentle roll of a pen across the pulpy texture of paper is meditative and soothing. It's the marks we make in the margins while our focused minds are elsewhere I find most interesting. Most of the work is improvisational, with no intended outcome—only hopeful surprises. There are, however, embedded intentional dichotomies to create a playground of visual cues and possible meaning. When I was in art school I would take my abstract drawings to my peers and ask, "What would you title this?" That simple question activated their imagination and engaged them in ways that really excited me. When I began posting drawings online with the simple caption, "Title Me," imaginative, creative, and inspirational titles poured in. It's been 20 years. I collect all titles, and make selections whenever the work is shown.



*"A Community of Love" title by Maureen M., 2022, acrylic on paper, 18"x 24"*

# Juan Varela

(he/him) is a talented mixed media artist originally from Mexico who relocated to Riverside County in 2018. As a self-taught emerging artist, Varela has quickly gained recognition for his unique artistic style. His works have been exhibited in various locations, including Mexico, Los Angeles, Riverside, Hermosa Beach, Napa, Torrance, San Bernardino, Loma Linda, Ontario, and Redlands.



*Chicano Hero, 2022, mixed media embroidery art, 36"x24"*

Through his art, Varela explores diverse themes and employs a range of mixed media techniques, embroidery, sculpture, and paint, resulting in captivating and thought-provoking pieces. With his artistic journey still unfolding, Varela is poised to make further contributions to the art world and continue sharing his creative vision with audiences. Love & Amor!

The work of art that I present is "Chicano Hero." It represents the immigration and transformation of an Eagle Warrior who, through his children, became a Chicano.

**Lenore Chinn**, *(she/her)* a native San Franciscan who graduated from San Francisco State College with a B.A. in Sociology, is a painter, photographer, and cultural activist who works to create structures of personal and institutional support that will both sustain critical artistic production and advance movements for social justice.

Her current street photography chronicles a rapidly changing socio-political landscape. She has been active in the Asian American Women Artists Association since the group was founded. From 1988 to 1992, she served on the San Francisco Human Rights Commission.

I am a San Francisco artist, street photographer, and cultural activist whose image captures chronicle events from a humanitarian perspective. They are part of an ongoing series spotlighting social justice movements.

Expressions of joy and resilience, a community standing in solidarity against anti-Asian hate violence and gender-based oppression, my images explore and reflect on the ongoing challenges in the fight for human rights.

Art offers powerful opportunities to show our common humanity, spark important dialogue, and promote action for positive change. Images can transform and reimagine a better world by fueling moments of empowerment, visibility, and unity. As a body of work, my visual narratives are deeply rooted in a commitment to advocating for a rethinking of how we might view our society and interact with each other in a more humane way.



*Juneteenth 2020 Black Space and Expression*, 2020, modern archival print, 14"x11"



**Loisse Ledres** *(she/her)* is a visual artist based in Las Vegas, Nev. (occupied Southern Paiute land). She is always experimenting to discover how image, text, and color intersects with culture to empower and mobilize people. Through her skillset in experiential design, she infuses interactivity within media and event spaces. She's worked with organizations and creative agencies in New York City, San Francisco, Los Angeles, and New Mexico.

She also organizes community spaces where creators can connect and exchange knowledge. As co-founder of Tagalikha, she helps lead discussions around the intersection of Filipino identity and creation. She hopes to continue creating art that helps people feel seen and inspired to access their own creativity, too.



*There is Enough for All of Us, 2022.*  
poster, 24"x36"

When I was young, my aunt told me my eyes were my best feature, because they always seemed so busy observing the world. In my art, I see this reflected. Concert posters, snack ads, architectural YouTube videos, comic books, wilting flowers at the grocery store, mom's food — these passing details always come to mind when I'm creating. I like capturing the mundane pieces of my life, the things people don't take a second glance at and intertwining them with the large worries and hopes of our world. My art is often filled with personal details as I am deeply aware of how dependent I am on the world around me to understand myself and others. I hope in sharing this intimacy, people feel seen in their own experiences, too. Through the mediums of digital art and physical spaces, I want to continue exploring the importance of looking in and then looking out as a way to better understand our roles in the time we have.

"There is Enough," the artwork featured in this gallery, was commissioned by the New Economy Coalition. Please learn more about their member organizations and the Black Solidarity Economy Fund at [neweconomy.net](http://neweconomy.net)

**LMNOPI** *(she/her)* is an American artist dedicated to utilizing her artistic skills as a way to amplify messages emanating from within movements for social, economic, racial, and climate justice. Her primary mediums are mural painting and printmaking.



*Protect Nurses*, 2015, pencil drawing with digital interventions, 18"x24"

# Lorraine Bonner

(she/her) was born in New York City. She had an early aptitude for science and eventually became a physician. At the age of 38, suppressed memories of severe childhood sexual abuse began erupting into her consciousness. Although she neither had interest nor training in art, within a few years she was drawn to clay, which enabled her hands to express experiences and feelings for which she had no words. Gradually the clay began to expand her understanding—placing what had happened to her in the larger context of planetary betrayal and exploitation. She believes that bearing witness is the first step toward healing and transforming our world.

Bonner has retired from the practice of medicine and lives in Oakland, California, close to her children and grandchildren.

As a physician, a patient, and a woman of color I have a deep awareness of the importance of nurses as advocates for health, as well as a recognition that health itself is as intimate as hunger and as global as the threat of mass extinction. So often victims of trauma, illness, or mindless bureaucracy experience themselves as voiceless, and in these circumstances the presence of a nurse ally can be as healing as any medication. Humanity is going through the greatest unraveling in our history. If we are to survive as a species we need people who have skills in leadership, collaboration, compassion, and humility as well as the experience of working with a team in challenging environments.

“Wounded World Healer” addresses the quiet reality that many of us enter healing professions out of a deeply personal understanding of woundedness and healing, and that the relentless assault on our planetary environment and social institutions by economic and political forces is creating new and ever more lethal harms to us all. Nurses have a unique role to play in the movement to bridge personal and global healing.



*Wounded World Healer*, 2017, clay  
12" x 19" x 16"

**Melinda Ruth Rushing** (*she/her*) is a figurative graphite artist and printmaker. During her undergraduate studies, Rushing completed a minor in studio art. In 2020, Rushing began pursuing an art career in Houston, Texas, while completing her Ph.D. at the University of Texas Health Science Center. In 2021, Rushing was recruited for a public health postdoctoral fellowship at the University of Michigan in Ann Arbor, but decided to live in Detroit during her training so she could continue pursuing a career as a visual fine artist. Elizabeth Catlett and Kathe Kollwitz inspire Rushing through their use of printmaking to illuminate the issues and culture of their times. Recently, Rushing's piece "Unsilenced" was selected to be on display in the 2023 juried Gilda Snowden Scarab Club Group Exhibition and the juried Hatch 17 Group Exhibition. Her piece "Changing the Black Man's Optics" was also accepted into the 2023 juried Atlanta Printmakers Biennial Exhibition.

The piece "Candle Bearers" was created to pay homage to the nursing field. The scene in "Candle Bearers" depicts nurses across history illuminating the path for people to reach healthier outcomes. My goal is to tell a story that highlights the pivotal role nurses have played in advancing our healthcare system, with the aim of encouraging members of the industry and inspiring others to join efforts in transforming the U.S. health system.

Before transitioning to academia, I worked as a hospital social worker in a pediatric sickle cell clinic for five years. While practicing social work, I worked closely with bedside nurses, nurse practitioners, and nursing administration to meet the needs of the children we treated in the clinic. Despite the stigma associated with this patient population, the nurses were intentional about creating a welcoming environment for the children and their families, so they felt valued. I witnessed my nursing colleagues courageously advocating for children and their families, even when circumstances silenced their needs. They fearlessly gave a voice to the voiceless, empowering patients during the most difficult life circumstances. The profound impact of their dedication and compassion during my years working with this nursing staff inspired me. This inspiration led me to create the linoleum block print, "Candle Bearers." Drawing from a biblical parable, this piece encapsulates the essence of nurses as beacons of hope and guidance. In the parable, there was a group of young women who were waiting for the guest of honor to come, and they had to keep their lamps lit until he arrived. The young women who were prepared were able to withstand the long wait and light the path for the guest of honor so he could arrive at the ceremony. In "Candle Bearers," nurses are depicted bearing the "light" that will illuminate the path towards revolutionizing and restoring the U.S. health system. We are still waiting for our health care system to be equitable, patient centered, and empowering. This piece highlights the key role nurses play in progressing us towards this goal.



*Candle Bearers*, 2023, linoleum block print, 24"x18"

melinda @ mruthstudios.com • @this\_is\_melindaruth (Instagram)



# Micah Bazant

(they/them) is an artist and cultural organizer who works with liberation movements to reimagine the world. They create collaborative art inspired by struggles to end white supremacy, patriarchy, ableism, and the gender binary. They have collaborated with hundreds of organizations and in 2019 they received the "Art Is a Hammer" award from the Center for the Study of Political Graphics. Bazant's work has been featured in many exhibitions, films, and publications and is held in the permanent collection of the Los Angeles County Museum of Art and the Library of Congress. More importantly, their art can be seen in protests, clinics, classrooms, and queer community spaces all over the world. The foundation of their work is a deep understanding that all our liberation is bound together. Bazant is a white, trans, anti-Zionist Jew and settler living on Ohlone land in Berkeley, Calif.

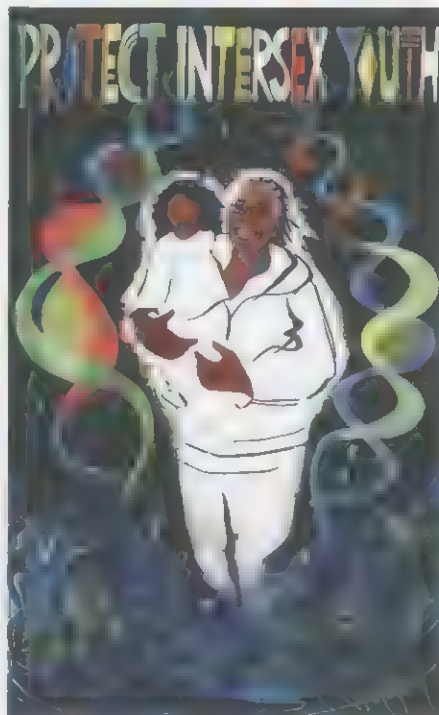
This image was created in collaboration with brilliant Black intersex activist Sean Saifa Wall, co-founder of the Intersex Justice Project. Here is his statement about the image:

"So much of this work is ancestral.

Intersex justice demands that we avenge the suffering of our ancestors, while protecting future generations from harm. There is nothing more precious than holding a child who has not been hurt or violated by the surgeon's scalpel. Everyday, doctors arbitrarily choose gender, but perform invasive, 'corrective' surgeries on visibly intersex children and young adults. These surgeries are based in 1950s ideology that dictates people assigned female at birth should have a 'vagina' suitable for frontal penetration by their cis male partner and that people assigned male at birth should have a 'penis' that penetrates a vagina.

The notions of 'normal' and 'gender' that exist in the medical establishment are harmful and limiting.

How can we be more expansive in our thinking and practice around sex and gender? What does it look like when we allow intersex variations to flourish? What becomes possible?"



*Protect Intersex Youth*, 2021, digital art, 11"x17"



Scan the QR code for intersex resources for medical students and healthcare providers. Posters available at [intersexjusticeproject.org/resources.html](https://intersexjusticeproject.org/resources.html).

[micahbazant.com](https://micahbazant.com)

# Patricia Dahlman and Michael Dal Cerro

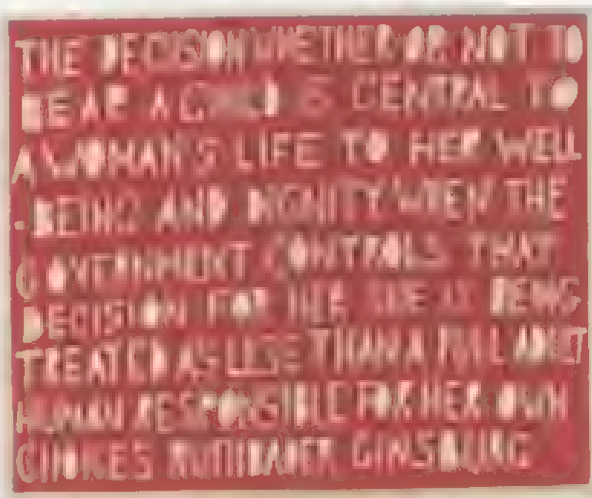
(she/her and he/him) are a New Jersey couple who, as part of their artistic practice, sometimes make collaborative prints. Their collaborative prints are usually political and are made in reaction to the right wing agenda gaining strength in the United States today. As individual artists, Dahlman makes two- and three-dimensional works using fabric and thread.

Dal Cerro makes multicolored woodcut and linoleum block prints.

Due to the recent Supreme Court decision to overturn Roe vs. Wade, a woman's right to choose to have an abortion has been severely restricted or banned in some states. Dahlman and Dal Cerro made a woodcut print edition titled "Quote by Ruth Bader Ginsburg" and donated the sales of this print to organizations that support women's healthcare and the right to choose.

The text in the woodcut print is a quote by Supreme Court Justice Ruth Bader Ginsburg that reads "The decision whether or not to bear a child is central to a woman's life, to her well-being and dignity. When government controls that decision for her, she is being treated as less than a fully adult human responsible for her own choices."

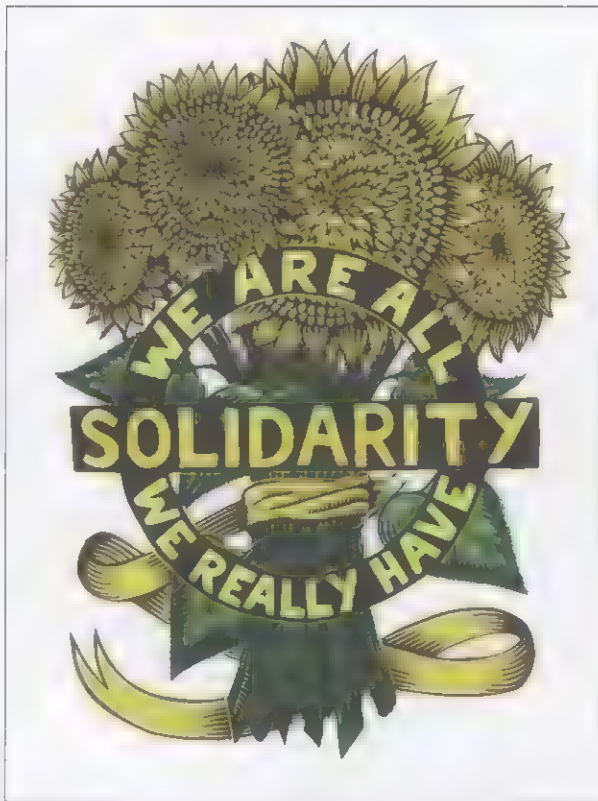
Justice Ginsburg was a strong advocate for equal rights for all people. Ginsburg believed women had the right to choose. Dahlman and Dal Cerro printed "Quote by Ruth Bader Ginsburg" in alizarin crimson because they thought the color emphasized the importance of her words.



Quote by Ruth Bader Ginsburg, 2022, woodcut print, 22"x18"

## Roger Peet *(he/him)*

is an artist, printmaker, muralist, and writer living in Portland, Oregon. His work focuses on civilized bad ideas, predator-prey relationships, and the contemporary crises of biodiversity and capitalism and what can and can't be done about them. He is a founding member of the Justseeds Artists' Cooperative, a group of North American artists producing print art and graphic tools for social and environmental movements. He coordinates the national Endangered Species Mural Project for the Center for Biological Diversity and helps to run the cooperative Flight 64 print studio in Portland. His work is in the collections of museums, universities, and radicals across the planet, and he collaborates with artists, organizers, and scientists globally and locally in the service of a more generous and a wilder world.



*Solidarity Sunflowers*, 2020, screenprint, 12.5"x16"

**Rommy Torrico** (*they/them*) is a formerly undocumented, queer, trans, nonbinary visual artist born in Iquique, Chile, and raised in Florida. They have been involved in social movement spaces encompassing (im)migrant, queer, and trans rights struggles for over a decade and infuse much of their work with personal experience and the stories their communities share. As a storyteller who lives at the intersections of these identities, Torrico has committed to constantly dreaming and reimagining a refuge of futures where migrant, queer trans communities can live in joy and safety—with access to affordable housing, stable income, and nourishing networks of care. Over the years, Torrico's work has been included in several publications and exhibited at the Getty Museum, the Smithsonian Museum, the Library of Congress, and the Museo Nacional Centro de Arte Reina Sofia as well as many galleries and museums throughout the Americas and internationally.



*Constellations of Care*, 2017, digital art, 17"x26"



**Sam Huang** (*he/him*) lives and works in the Tampa Bay area. He is an image creator, using whatever media available to achieve the desired effect. His body of work includes images created with oil paints, watercolors, ink and pastels.

Huang's family immigrated to the Lower East Side of Manhattan from Taiwan when he was nine years old. The cultural shift honed his perceptions of his new life in this new bustling environment. He gravitated towards the arts, where he could express his observations, and thus began a lifelong love of the creative arts.

His works have been exhibited nationally and are in private and public collections. Samson's artworks have received acclaim exhibiting at the Tampa Museum of Art in the Skyway 2020/21 show, and was juried into the Gasparilla Festival of the Arts as an Emerging Artist 2022. Additionally, he exhibits in galleries in Tampa as well as in St. Pete.

This artwork is an amalgamation highlighting the long and proud history of nurses' advocacy, from a tribute portrait of Florence Nightingale (the founder of professional nursing) to the present day leadership under Bonnie Castillo. Ignoring conventional linear perspective, the overall pictorial image of the painting is fractured. As such, time and space are merged onto the pictorial plane underscoring the seamless continuum of nurses' vow to advocate for the health and safety of their patients.

The painting reaches back into our history to at least the Crimean War where a nurse is depicted by the bedside of a wounded soldier helping and caring for a speedy recovery. This symbolizes nurses' compassion. Additionally, the iconic red scrubs of NNU nurses are represented throughout the artwork, seen affectionately caring for the young as well as earnestly lobbying elected officials in Congress to vote in favor of healthcare related issues such as Medicare for All and safe nurse-to-patient staffing ratios. More importantly, a serious tone is felt from the depiction of pairs of white shoes laid in front of the U.S. Capitol honoring the lives of registered nurses who heroically died from Covid-19 while taking care of their patients during the pandemic. The artwork also commemorates NNU's Registered Nurse Response Network (RNRN) through which nurses dedicate their time outside of work to stand up against dirty oil pipelines and advocate for clean water in solidarity with the community at Standing Rock. Nurses are also depicted fighting to end runaway greed, in the pharmaceutical industry and on Wall Street with the motif of the legendary hero Robin Hood. The painting is a celebration of 120 years of nurses advocating for the health of all humanity and championing the ideal that Health Care Is a Human Right.



*Three Spaces — Above, Below and Beyond, 2018, oil on canvas, 40"x 30"*

# Takeisha Jefferson

(she/her) is a Michigan-born artist and renowned portrait photographer. Her passion sparked at nine, later utilized during her stint as a military journalist. After serving in the Air Force, she founded a successful photography business and deepened her artistry at Auburn University, expanding her Birthright Series and developing a passion for art history. She has participated in more than 30 global exhibitions and has been recognized with a nomination for the Leica Oskar Barnack Award and a feature on Google Arts and Culture. Her work encompasses themes of family, Black womanhood, and empowerment. Notably, she was featured in *As We See It – Redefining Black Identity*, a UK publication highlighting 30 global artists. As a disabled veteran, wife, and mother of four, Jefferson's rich life experiences greatly shape her artistic practice.

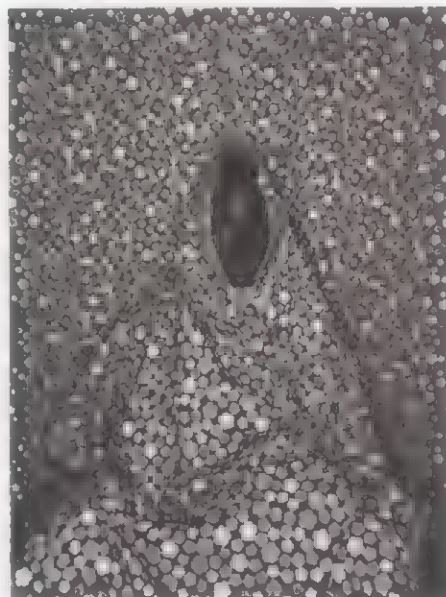
"Marvel" is a dance with the Black woman's truth, a portrait painted with vibrant patterns and a striking visage. Each square on her fabric cloak sings an anthem to our varied existence, a melodic protest against the tired tune of the "one-size-fits-all" Black woman narrative.

Her face is the canvas of courage, uncovered and audacious—a testament to our fight for recognition. But don't be fooled, this piece is not just about the unveiled, it's about the hidden too. It's about the soft whispers of our vulnerability, the strength in our delicacy, the power in our fatigue. Marvel at this, for a marvel is what she is—a wonder, an admiration. Yet, even the most captivating marvels bear cracks. These flaws don't detract from her beauty; they enhance it. They make her whole. They make her, her.

"Marvel" doesn't stop at the gaze. It invites a deeper conversation, whispering stories of Black womanhood that often go unheard. It's a collective melody, each square a note, a rhythm, breaking from the monotone chorus society has penned for us.

The fabric draped around her is our shared armor, our protective cloak when the world becomes too much. But it's more than just a shield; it's a symbol of our unity, our collective courage, the gentle care we extend to each other. This is our sisterhood—we become each other's cover, each other's marvel.

"Marvel" isn't just a portrait. It's a hymn sung to the rhythm of the Black woman's heart, a symphony in the key of Black womanhood. It's a testament to our multidimensional existence, a challenge to the world to pause, to look, and to marvel at our incredible diversity and complexity. This is our story, our song, our marvel.



*Marvel*, 2021, photography, archival print on canvas, 24"x 36"

# Trish Harding

(she/her) was born in Washington state and grew up on Lummi Island, literally feet from the water's edge with a magnificent view of Mount Baker. Her formal art training includes Western Washington State University and the Academy of Art University in San Francisco. Harding is the owner of Studio UFO in Bellingham, where she works, teaches, and shows her work. She served as a past president of the Northwest Pastel Society. In 2017, Harding was selected as the Skagit Valley International Tulip Festival Poster Artist. Her image received the Gold Pinnacle Award from the International Festivals & Events Association for Best Commemorative Poster in 2017. She continues to teach at Studio UFO, Whatcom Community College, Creative Arts Community, and at many other workshops around the United States, Mexico, and Europe. Harding has used her painting as her voice for social justice since 1969, including civil rights and climate change.



*Tazer, Tazer, Tazer, Daunte Wright*; 2021; oil on canvas; 20.5"x27.5

It should first be said that I support the police...just not the ones who are white supremacist murderers. I have been marching for peace and social justice for more than 50 years and one regret in my life is that I was too young and I did not have the resources at the time to be a part of Martin Luther King Jr.'s civil rights movement. Now with the Black Lives Matter movement I feel as though I have been given a second chance to do my part in the fight for social justice. For many years I have used my art as a political statement, but this series, *Say Their Names*, puts the viewer directly in the skin of the victims. For example, what would it feel like to be a biracial 20 year old Daunte Wright the minute you see officers in your rear-view mirror approaching you with weapons drawn? Would you feel trapped? Would you remember "the talk" that all moms have with their Black sons about the police? You have an air freshener hanging from your mirror! You are trapped in your car! You have a warrant out for your arrest! And you have Black skin! Or, how scared would you have to be to cry out for your mother at 6 feet 4 inches and 223 pounds? And what does it feel like to not be able to breathe? Can you put yourself in their skin?

**Truong Tran** *(he/him)* is a Vietnamese American artist, writer, and educator. His works have been translated in French, Dutch, and Spanish. He is the recipient of The Poetry Center Prize, The Fund for Poetry Grant, The California Arts Council Grant, and numerous San Francisco Arts Commission grants. He lives and works in the San Francisco Bay Area where he teaches, makes art, and continues to write. Of his latest efforts, "Book of the Other" was recently selected as CLMP's Firecracker Prize in Poetry and the Before Columbus Foundation's American Book Award. His visual art has been featured at SOMArts Gallery, Telegraph Hill Gallery, California Institute of Integral Studies, and Peninsula Museum of Art.

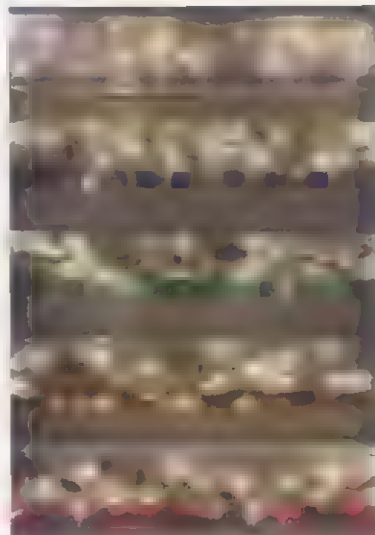
### Answering the Calls

*(for the nurses of whom I am always aware of where you stand and where you are in times of need)*

Advocacy is defined as the act of pleading for, supporting, or recommending; active espousal. I, as an artist, question the presence of my work in the world as it relates to this endeavor. What am I trying to say? Where is my voice? What can I do as the world catches fire? Or is it drowning? I am speaking to both the literal and metaphorical of this moment. I am hoping that by looking intently, I will arrive at seeing, perhaps even feeling this sense of loss. This series of light sculptures began as a reaction to the fires of Sonoma County in 2017. I extended this thinking into the pandemic and the devastating loss of lives for many of us both personally and globally. Meditating on this sense of loss, I arrived at a consideration of the gains. It is my hope that in looking, in questioning, in the struggle to see, that I, that we, can gain, reclaim some measurement of humanity, some semblance of hope, for still, a future.

For the endeavor of advocacy, this pleading for, this need to support, I've titled this work, "Where Are You As The World Is Burning?" Where are you? As a teacher, I ask this question of my students when trying to help them focus on what can be said and what can be done in the face of all that has happened and is still happening. I am asking this of myself in these trying times. I ask this as a way of breathing through the mask and the smoke and the hand, my own hand that keeps me silent more often than not. I am asking this as a fellow citizen of this country and this planet. Where are you? Where are you? In asking, I also arrive at a sense of knowing.

To all the nurses who do the hard work of caring and being present, I am grateful knowing where you are, where you have always been in difficult times.



*Where Are You as the World Is Burning?*, 2018, mixed media with poetry, 38"x 52"x 4"



# Twin Walls Mural Company

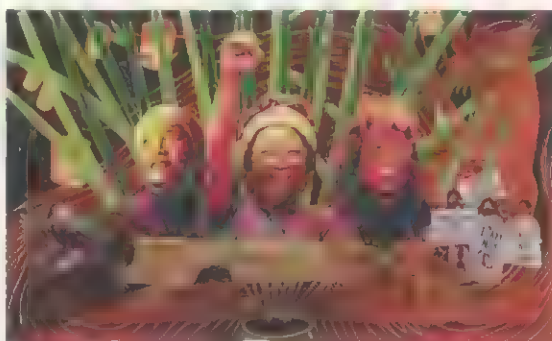
is Elaine Chu (*she/her*) and Marina Wong-Perez (*she/her*), the dynamic duo behind this mural arts collaboration. They believe in the power of visual narratives to capture and reflect a community's history, struggles, dreams, and intentions.

Chu and Wong-Perez are San Francisco natives who began painting murals with Precita Eyes Muralists Association under the guidance of Susan Kelk Cervantes, who became their mentor and close friend (Or as they call her "art mom"). They formed TWMC in 2013 and have since designed and painted more than 30 murals in the Bay Area and New York City. They continue to set an example for future generations of strong independent women of color in the art world. Though they may be small in stature, they paint their dreams BIG! "The smaller the world expects us to be, the larger the surfaces we'll paint!" TWMC for the world.

Grace Lee Boggs, Violeta Marasigan, and Yuri Kochiyama are featured in the center of the mural. We have been painting the change we would like to see happen in the world, believing energy that we create will manifest itself into reality. By choosing three strong, courageous women ancestors, we hope that people will see themselves, mothers, and grandmothers, and use their spirits to find the strength to keep fighting for justice and equality.

Ashlyn So, 13, and Mina Fedor, 12, are Bay Area youth activists organizing rallies and bringing people together to bring awareness about anti-Asian hate. The two girls represent our current and future in movement building while also showing they are the phoenix rising. They are what we all fight for and they are continuing the revolutionary work that Grace, Yuri, and Violeta dedicated their lives to. We also added Xiao Zhen Xie's paddle that she found to protect herself with. Engraved on it is a willow tree which represents protection. The lanterns in the background represent the victims of the Atlanta shooting. The phoenix in the background is a Chinese phoenix. We found a saying, "Wang no cheng feng," which means "hope daughter becomes phoenix." We have hope that our daughters will be inspired to soar and become leaders and fighters like the phoenix. The phoenix also represents the yin female energy. The bamboo growing from the center symbolizes strength, flexibility, and health. It teaches us to adapt to the harshest circumstances. To find balance and inner peace and to prioritize our bodies and health.

The title is the last stanza of a poem by Wally Lam for the Yellow Pearl Project produced by Fay Chiang.



*From the Ashes of a Fiery Red Revolution Will Arise a Third World Phoenix*, 2021, acrylic on parachute cloth, 10'x6'

# Wanda Seamster

(*she/her*) is an artist and writer who has been in more than 180 group and 29 solo exhibitions, receiving 18 juror awards from nationally known curators and artists. Her work is in the Anchorage Museum, Museum of the North at the University of Alaska, Alaska Contemporary Art Bank, Alaska State Museum, and Kenai Visitors Gallery. She has been the featured artist in the publications *Icebreakers: Alaska's Innovative Artists* and *Found and Assembled in Alaska*. She has essays and reproductions in more than 30 exhibition catalogs and articles and has written four art publications (*WorldCat*).

In the 1950s, parents bronzed their babies' first shoes as loving souvenirs. Under the racism fomented against migrants, children were kidnapped from parents and put in cages without toys or comfort, and some never to be reunited with their families. This sculpture is the ultimate American perversion of a once affectionate fad. It is a portrait of child abuse initiated by an elected president.



*Children in Cages*, 2021, assemblage, 12 1/4"x 7 1/8"x9"

# Yeu “Q” Nguyen

(she/her) was born in Saigon and immigrated to the United States as a teenager. She is a multidisciplinary artist based in Los Angeles, best known for her vibrant, interactive installations and intricately crafted objects rich in cultural symbolism and social empathy. Her expansive repertoire of works has appeared at notable venues, such as the Autry’s SouthWest Museum, the Orange County Center for Contemporary Art, the Los Angeles Municipal Art Gallery, the Armory Center for the Arts, and has been featured in the Los Angeles Times. Her community engagement projects on empathy and resilience, such as Weaving Hope and Empathy Table, have won support from national art foundations and regional initiatives such as the Puffin Foundation and the Foundation for Contemporary Arts. Nguyen is also a published poet, curator, art educator, and guest speaker. She adores cats, audiobooks, and the great outdoors.

I found empty tree pods shaped like vulvas discarded on the ground and thought they were the perfect metaphor for how a woman’s social value often plummets past child-bearing age. In giving them new life through paint-work and pearls of wisdom, I made these pods into a statement of solidarity and homage to generations of women who have fought to secure our collective civil, reproductive, professional, and HUMAN rights. I’ll be honored to exhibit them at CNA’s “Our 120-Year Legacy of Advocacy.” Women are a ubiquitous presence in the medical fields, as patients and as medical service providers. Yet we still have a long way to go in ensuring fair representation and equity for working women in the medical industry. I hope that these works instill in viewers a deeper appreciation for women and what we have achieved and continued to accomplish.

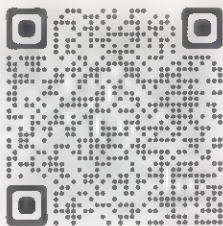


*You Can Still Find Pearls In Old Vulva Pod, 2020, painted found tree pod with costume pearls on satin-wrapped panel, 6"x 9"x1 1/2"*

# Sansei Granddaughters' Journey Collective

The Sansei Granddaughters' Journey Collective honors the memory and legacy of the incarceration of Japanese Americans during World War II and specifically the families of the five artists in the collective: Shari Arai DeBoer, Ellen Bepp, Reiko Fujii, Kathy Fujii Oka, and Na Omi Judy Shintani. These five women are third generation (sansei) Japanese artists who remember, reflect, and give personal voice to these memories through artistic expression. They share how the trauma of the incarceration experience has impacted their lives and informed their art as descendants of those who were imprisoned. They are committed to bringing these stories to present day and beyond, addressing current issues that are rooted in the same kind of racism and xenophobia.

Their combined work is a testament to that commitment.



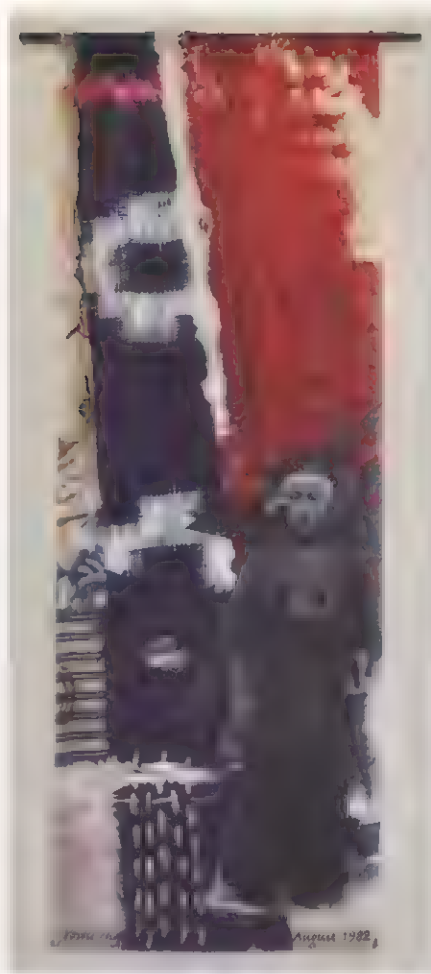
Scan this QR code to  
learn more about this collective



**Ellen Bepp** *(she/her)* is an Oakland-based mixed media artist and taiko musician. As a third-generation Japanese American, her work is rooted in her culture, inspired by her immigrant artist grandparents and involvement in the Asian American political and cultural movement of the 1960s. Much of her art amplifies the stories of her family members and others who were unjustly imprisoned in American concentration camps during WWII, and it addresses other issues of social injustice while honoring ancestral wisdom.

Since 1980 her mixed media, wearable art, and handcut paper works have been exhibited nationally. Her ongoing interest in the folk art traditions of Asia and Latin America has connected her with Indigenous communities, international artist residencies, and humanitarian exchanges in Guatemala, Peru, Mexico, Nicaragua, and Cuba.

I am one of the five women in the Sansei Granddaughters' Journey Collective who are submitting a scroll honoring the power of an Asian American woman. My scroll is called "Power Can Be Quiet" and I pay tribute to my mother Yoshi Higuchi Bepp. She was the family matriarch, community leader, peacemaker, aspiring writer, and spokesperson of the first co-ed martial arts kendo team that toured Japan in 1935 and broke barriers into traditionally male-only tournaments and venues. I wish to honor my mother, who, like many other women in history, have not commonly been acknowledged for their accomplishments, many of whom advocated for social justice and equity. My intention is to highlight my mother's resilience and strength in the context of the life of a woman of color in early 20th century America when women experienced limited to no political power.



*Power Can Be Quiet*; 2023, acrylic, wood, embroidery thread, and lint on canvas, 30"x 40"

# Kathy Fujii-Oka (she/her), as a Sansei, (third-generation Japanese American), explores her Japanese heritage through her art. She received her BFA from UC Berkeley with high honors. Her work focuses on the Japanese incarceration and the injustice against all people of Japanese descent. Fujii-Oka gives tribute and brings light into the lives of her family and those who were imprisoned during WWII. She expresses her sentiment and compassion through her art by sharing personal stories and how it relates to the present day.

Her interdisciplinary artwork investigates themes of incarceration, family, immigration, culture, identity, and spirituality, which has become a birthplace of healing as her emotional voice and her ancestors find expression. As she researched her ancestors, so much pain was unearthed. She is on a mission to keep these stories alive, so that the atrocities of prejudice, inhumane treatment, and deceit by our government cease to repeat itself.

Embodying focus and strength, Brittany is wearing jade green, the color of prosperity and wisdom. Brittany's lineage is infused with Samurai blood, and she is pregnant with new concepts and children. Brittany's spirit is empowered by the samurai warrior within her; she stands grounded and alluring. The Lady Boss, a successful entrepreneur who leads with attention to detail and a composed demeanor.

My work honors my Yonsei daughter, Brittany Yumiko Sheade, an advocate for social justice, her community, and beyond. When Covid hit in 2020, the City of Cupertino tried to close her retail business, Yamagami's Garden Center, which has been in business for more than 80 years. This would have been detrimental to the business, the employees, and many devoted customers.

Rather than stand idle, Brittany fought back through social media, radio, TV, and the San Jose Mercury news paper. She shared her story and the importance of her business staying open and being there for her community. She also reached out to other neighboring businesses and customers, who wrote letters to the City of Cupertino rallying in her favor of keeping the business open. Her hard efforts paid off and Yamagami's stayed open and remains in business today.



*Brittany Yumiko*, 2023, chiffon, 2 1/2'x7'

**Na Omi Judy Shintani** (*she/her*) is Japanese American artist who creates assemblage and sculptural pieces that incorporate traditional Japanese arts and crafts. She is an advocate of supporting hidden stories and exposing injustice. Shintani has exhibited throughout the United States and internationally, including solo exhibitions at Triton Museum of Art in Santa Clara, the San Francisco International Arts Festival, and the Japanese American Museum of Oregon.

She earned an M.A. in Arts and Consciousness from John F. Kennedy University and a B.S. in Graphic Design from San Jose State University. Shintani lives in Half Moon Bay and is on the faculty of Foothill Community College.

Creativity is a powerful way to encourage and advocate for powerful Asian American women, especially during this time of Asian hate. A new generation of writers and artists are vital in supporting those coming after us, by providing education and their voices to never forget racism and historical injustice.

I am one of the five women in the Sansei Granddaughters' Journey Collective who are submitting a scroll honoring the power of an Asian American woman. Our wall hangings of five scrolls called "Illuminating Strength" should be displayed together. I am focusing on writer Tamiko Nimura. Her strengths are the power of words and extensive knowledge of Asian American history. Her expertise allows stories to be told and expresses hidden histories to keep legacy alive. My scroll is called "Writer Tamiko Nimura, the Power of Words Scroll." It is through our stories and histories that we can support and connect to each other throughout the world.



*Writer Tamiko Nimura, the Power of Words Scroll, 2023, textile, 30"x84"*

# Reiko Fujii

(she/her) was born in 1950 in Riverside, California, four years after her parents, grandparents, great grandparents, and other relatives were released from their imprisonment in WWII American concentration camps. Her life and art have forever been intertwined with the influence of the grave injustice that was forced upon her family and 125,000 others of Japanese descent. Utilizing the transformative aspects inherent in creating "conscious" art is an important part of Fujii's growth, healing and activism in the community. Her "Detained Alien Enemy" series is included in the "Resilience: A Sansei Sense of Legacy" exhibit, which is currently on tour across the United States for five years. She earned her MFA from John F. Kennedy University in Berkeley, a BA in Psychology from UC Berkeley and a K-8 Teaching Credential from UC Berkeley. She has been exhibiting her art since 1986.

This scroll is dedicated to highlighting the next generation of artists who have created art about the unjust imprisonment of Japanese Americans by the U.S. government during WWII. The specific artists on this scroll are highlighted below. Each of these artists had relatives who were incarcerated in American concentration camps.

TT Takemoto's work explores issues of race and queer identity. Their experimental video "Looking for Jiro" provides an eye-opening examination of a subject matter that is unacknowledged by others in their research about the incarceration of Japanese Americans during WWII.

Felicia Hoshino, an award-winning illustrator of children's books, feels that as a Yonsei (fourth-generation Japanese American), the stories she has illustrated about the Japanese American experience have brought her closer to understanding her own family's history in Poston, Arizona and Minidoka, Idaho.

Lauren Iida is a master of hand-cut paper, often incorporating layers of ink-washed paper and focusing on negative space and shadow play. Her "Citizen's Indefinite Leave," 2022, is a series of intricate paper cutaways incorporating historical scenes from the unjust incarceration of Japanese Americans, exploring her own family's history and questions of citizenship, belonging, and home.

Erin Shigaki's public art commissions are community-based works and focus on the experiences of communities of color, often the WWII incarceration of Japanese Americans. Erin is passionate about highlighting similarities between that history, the inhumane detention that immigrants face, and other systemic violence and injustices Black, Indigenous, and people of color continue to encounter.



*YONSEI: Keeping History Alive, 2023, chiffon, 2 1/2'x7'*



**Shari Arai DeBoer** *(she/her)* is a visual artist working in printmaking, painting, and book arts. Born and raised in the San Francisco Bay Area, Arai DeBoer is a sansei, third-generation Japanese American. After receiving her degree in architecture and working as an architect, she shifted her creative focus to visual art.

Arai DeBoer's paintings and etchings are housed in the Alameda County Art Collection and Library of Congress Fine Print Collection. In 2018 she was awarded an artist residency at the Playa, a center for art and science in Oregon and was an artist-in-residence at the de Young Museum with the Asian American Women Artists Association. Arai DeBoer continues to reside in the East Bay where she is active in organizations using art to build community.

In my scroll, "Women in Science," I highlight four Asian American women who achieved much in the male-dominated fields of science and mathematics. I chose to focus on science because I am a great fan of the creativity and the tenacity required by people working in those fields, especially those who are not recognized as much as they should be. I want to affirm the many challenges they had to face and continue to deal with today: funding, politics, and societal constraints among them.

I ultimately selected these four women because as university professors, Dr. Chien-Shiung Wu, Dr. Christine Y.S. Peng and Dr. Maryam Mirzakhani encouraged young women to pursue careers in science and mathematics. Along with medical doctor Dr. Kazue Togasaki, all four are amazing role models, trailblazing in their day and powering through societal expectations. From top to bottom they are Dr. Chien-Shiung Wu, 1912-1997, experimental physicist; Dr. Christine Y.S. Peng, bee biologist; Dr. Kazue Togasaki, 1897-1992, medical doctor; Dr. Maryam Mirzakhani, 1977-2017, mathematician.



*Women in Science*, 2023, chiffon,  
2 1/2'x7'







